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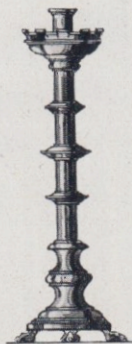
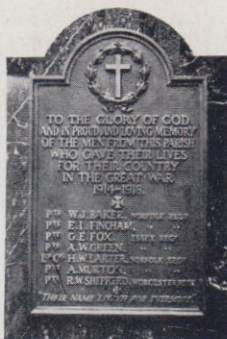
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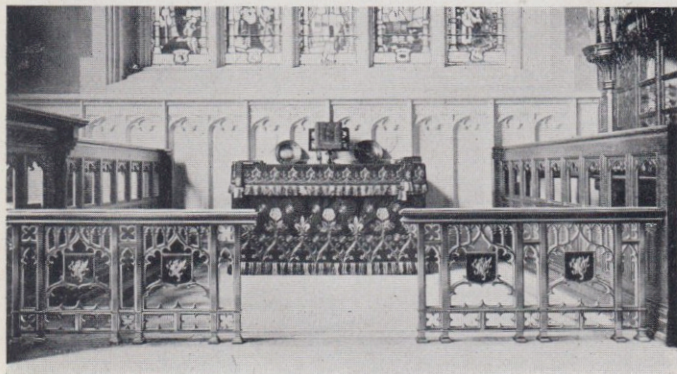


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of
BRISTOL

Historical and Descriptive
Handbook

by
JAMES ROSS, M.A., F.R.S.L.
City Librarian, Bristol

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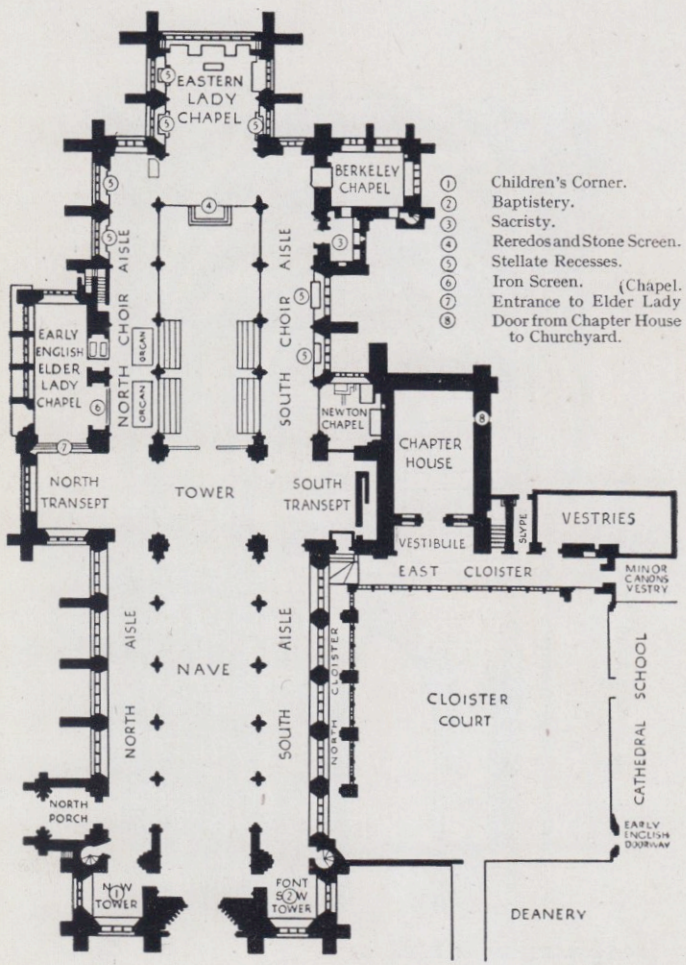
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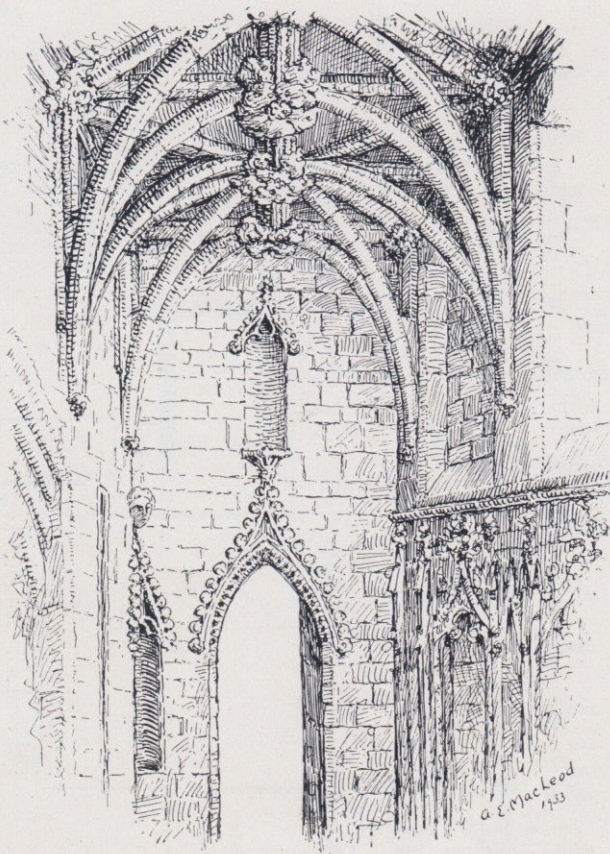
Chapter Office, 10 Orchard St., Bristol

SUB-SACRIST

G. R. TEN BROOKE



GROUND PLAN OF THE CATHEDRAL.



From a Sketch by Mrs. A. E. Macleod.

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The Sacristy.

Historical Introduction

NO city in England has a pleasanter centre than College Green with its greensward, beautiful lime trees, picturesque High Cross, old houses, and fine modern shops. But the most attractive feature of all is the Mother Church of the Diocese which occupies the greater part of the south side of the Green.

More than eight hundred years have passed since Robert Fitzhardinge, Reeve of the Town of Bristol, afterwards Lord of Berkeley, founded "The Abbeye at Bristowe, that of Seint Austin is," as an early English chronicler expresses it, upon the "fairest mount with the sweetest aire" outside the walls of the city, which, after many vicissitudes and alterations, became in 1542 the Cathedral Church on the creation of the See of Bristol by Henry VIII.

St. Augustine's Oak—under which the Saint is said to have conferred with the British Christians—and a Christian Chapel dedicated to St. Jordan, a disciple of St. Augustine, are traditionally associated with the site of the Abbey and its precincts, and it is possible that a small Anglo-Saxon Church stood here before the Norman or Romanesque structure of Fitzhardinge.

The Abbey was a daughter house of the famous Abbey of St. Victor, Paris, of the Order of St. Augustine of Hippo. In some documents it is stated that the first Canons came from Wigmore, Hereford, but as that monastery was not properly established until 1179 they may have been supplied from the Mother House in Paris, as suggested by the late Dr. H. M. Bannister.

The Abbey was liberally endowed on its foundation, and Robert Fitzhardinge on acquiring the forfeited Berkeley estates augmented the endowments and completed the buildings in a more elaborate style than had been contemplated at first. Towards the end of his life Fitzhardinge became a Canon of his own foundation. He died in 1170 and was buried in the Church near the western arch of the Tower. For several centuries members of the Berkeley family continued to be generous patrons of the Abbey.

The Cathedral buildings as they stand to-day represent the combined efforts of successive generations, and contain distinctive features of all the important styles in British architecture—Norman, Early English, Decorated and Perpendicular—some indeed of unrivalled beauty.

Of the original Norman buildings there remain the Chapter House and Vestibule, the two Gateways, portions of the walls and buttresses in the North and South Transepts, and staircases in the North Choir Aisle and south-east corner of the South Transept.

The Elder Lady Chapel belongs to the first thirty years of the thirteenth century; the Choir and its aisles, Eastern Lady Chapel, Berkeley Chapel and Sacristy to the early part of the fourteenth century—the great building period of Abbot Knowle; the Central Tower and Transepts to the 15th century. The new Nave was added in 1877 and the western towers in 1888.

The Abbey, which came within the Diocese of Worcester, had a succession of twenty-five Abbots, of whom the first was Richard (1148-86). Abbot John (1196-1215) is credited by Bale with writing a "History of his own time," and Chatterton attributes his own poem "On the mynster" to him.

The Early English Lady Chapel dates from the period of his successor, Abbot David (1215-34), though Godwin attributes its erection to Abbot John (1196-1215). Alterations were made to the Chapel by Hugh de Dodington (1287-94) and Edward Knowle (1306-32).

Conventual life had its hardships and difficulties, and it is not surprising to find in the surviving records of visitations made by several Bishops of Worcester that irregularities and disorders occurred at Bristol as in other monasteries. Abbot David was deposed in 1234 on account of his quarrels with the Convent, and Abbot William de Bradestan was compelled to resign, following a visitation of Bishop Walter de Cantilupe.

Bishop Godfrey Giffard on his visitation in 1278 found conditions temporally and spiritually "damnabiliter prolapsus" (cursedly gone back), and charged the Canons "not as bees to fly out of the Choir as soon as the service was ended, as vagrants and vagabonds, but devoutly to wait as

became holy and settled persons." The Abbot was found incompetent, the Canons were forbidden to indulge in "detraction and obscene speech," and a special curse rested on all who feigned illness to avoid Divine Service. Brethren in good health were exhorted not to meet in the Infirmary "for the sake of drinking and surfeiting." The accounts were ill-managed and the granary-keeper, the corn-seller and the porter were summarily dismissed.

It must be remembered that complaints about irregularities of this kind are more likely to be recorded than facts favourable to the community, therefore temporary deviations from the highest standards of conduct are not to be interpreted as a condemnation of life in the monastery at all periods of its existence.

Edward I, the English Justinian, passed a pleasant Christmas at the Abbey in 1284 and departed "much gratified with his hospitable entertainment." He enjoyed the visit so much that he enriched the Abbey with many gifts.

The fourteenth century was a period of great architectural activity. During the years 1306-32 Abbot Knowle designed and partly carried out the complete rebuilding of the eastern part—the Choir with its two aisles and Lady Chapel—to replace the inadequate Norman Choir which had fallen into decay. He had to contend with financial and other difficulties as shown by the following extract from the Register of Walter Reynolds, Bishop of Worcester (1308-13): "Their present means do not suffice for their debts, for hospitality according to the custom of the monastery and realm, and for the fabric. . . . They are in such want that . . . when the hour of dinner came, having neither food nor drink, they were compelled to send to the burgery of Bristol asking for necessary victuals as a loan or gift." Some relief was obtained in 1313 when the Church of Wotton was appropriated, adding about £30 to the revenue of the Abbey.

In 1319 the Bishop of Hereford sent to St. Augustine's Abbey for purposes of salutary penance a "Canon Regular of the Monastery of Wyggemore" who had been guilty of many offences against the rule of the order, and the good fame of religion, to remain until it was thought fit to recall him. It was, of course, a recognised method of punishment

for refractory religious to be transferred temporarily or permanently to other houses of the same order, and it might be inferred from the selection of Bristol Abbey for the purpose that the discipline of the House at this period was good. And yet in 1320 Bishop Cobham of Worcester complained of irregularities, slack administration, and of the "inordinate number of hounds kept by the Canons." The Canons of Bristol evidently resembled Chaucer's monk "who oft rode out, and loved his hunting well."

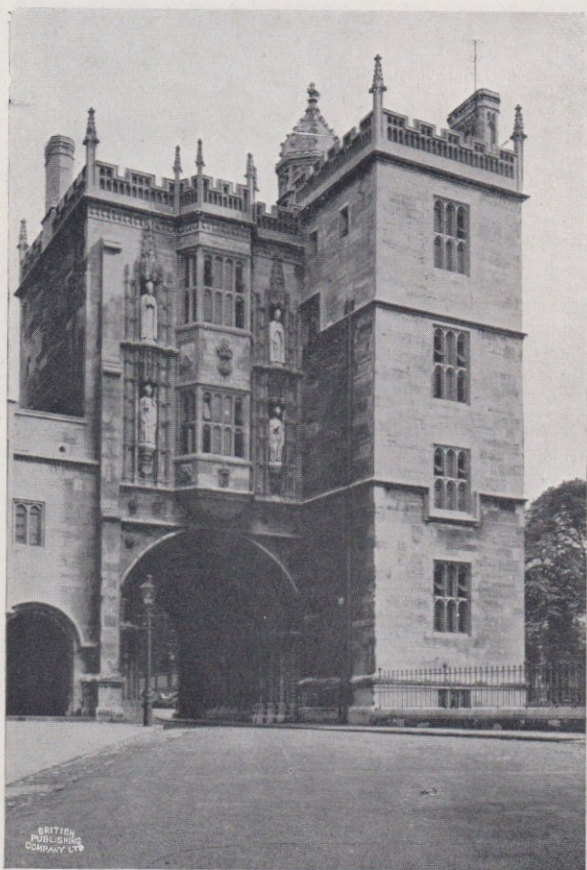
Building continued to be carried on during the greater part of the century under Knowle's successors, Abbots Snow (1332-41), Ashe (1341-52), Coke (1353-63) and Shellingford (1363-88), and in 1368 a Bull was granted by Pope Urban V "giving forty days pardon and release from penance to all who should pray, or give gold, etc., or any aids of charity to the repair of the said Church."

Internal conditions improved during the rule of Abbot Snow, for in 1339 Bishop de Bransford found that with small exceptions the house was "good and orderly." In 1341 Abbot Ashe was released from attending Parliament as he was not "a tenant by barony, nor was his Abbey of Royal foundation."

The Abbey suffered during the Black Death which visited Bristol in 1348 and again in 1361, and a Papal Bull (Urban V) was granted to Abbot Coke in 1363 enabling his Canons to be ordained priests at the age of twenty-two as the number of those in orders was greatly reduced.

Abbot Shellingford (1363-88) was admonished by the Bishop of Worcester for incurring excessive expenses, wasting revenues and neglecting Divine Service and alms-giving. Among other things the Bishop made provision for the regulation of the Infirmary and Refectory: in the former, bedding was to be repaired and properly kept; in the latter, the bread and beer were to be better in quality and more plentiful. There were to be three keys to the Abbey money-box and each key was to be kept by a different person.

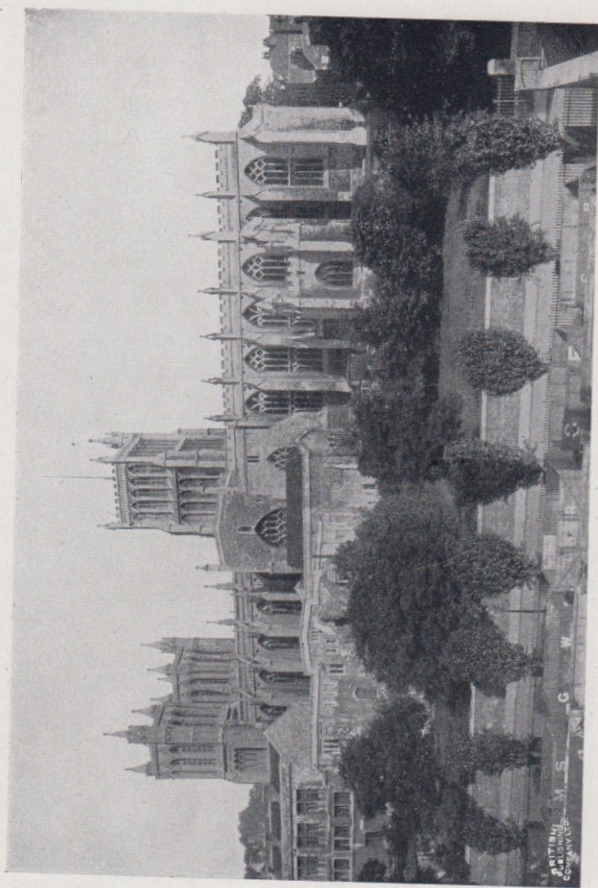
The Abbey enjoyed a certain prosperity under Abbots Cerney (1388-93) and Daubeney (1393-1428), and in 1398 Pope Boniface IX granted to Abbot Daubeney and his successors the right of wearing a mitre.



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Abbey Gateway.



*General View
from South.*

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The Central Tower and transepts were rebuilt, and certain work on the cloisters and monastic buildings carried out, by Abbot Newbury (1428-73)—who was deposed for a time (1451-56) by the Canons in favour of Thomas Sutton; Abbots Hunt (1473-81) and Newland (1481-1515). The Abbot and Brethren lavishly entertained Edward IV during his visit to the Abbey in 1474 and Henry VII in 1486. Newland also made a beginning with the rebuilding of the Nave, but did not progress beyond the sills of the windows on the north side and west end, and the upper portion of the Abbey Gateway which is partly his work and that of Abbot Elyot (1515-26). Newland was an Abbot of considerable distinction and has left behind a register of events relating to the Abbey from Henry II to Henry VII, which is the principal source of information for the period covered, as well as for the history of the Berkeley family.

Abbot Elyot (1515-26) completed Newland's work on the Abbey Gateway and on the monastic buildings. He was also responsible for the Choir Stalls, portions of which remain, including the carved misericords and a bench end bearing his arms.

The relations between the Canons of St. Augustine and the townspeople of Bristol were not always of the happiest kind. During the period that John Somerset is stated to have been Abbot (1526-33) a dispute arose over the refusal of two choristers to pay the King's silver or taxes, and as a result goods were distrained by the collectors. From one a "pottinger" was taken and from another "a brasse panne or ketell." The Abbot thereupon arrested the officers, and the Mayor and Commonalty retaliated and imprisoned all the servants of the Abbey they could lay hands on. An attempt was made by the Abbot to release his men from prison by force, without success, and after expending large sums on legal proceedings the dispute was finally referred to arbitration, when it was ruled "that the choristers should pay their taxes, and that the prisoners of both parties should be released; further, that the Mayor and the Council should attend Divine Service in the College as usual, and that the Abbot and his successors in token of submission for contempt should thenceforth upon Easter Day, in the afternoon, and Easter Monday, in the forenoon, meet and wait for them at the door

of the Grammar School at Froom Gate and accompany them to the College."

Archbishop Cranmer visited Bristol (1533) during the time that William Burton ruled the Abbey, and "tarried there nineteen days, reforming many things that were amiss, and preached in St. Augustine's Abbey and other places."

Abbot Burton was succeeded by William Morgan or Morgan Guilliam ap Guilliam the last Abbot, who surrendered the Abbey into the hands of the Commissioners of Henry VIII on December 9, 1539. He received a pension of £80. Other pensions varying from £6 to £8 were granted to eleven Canons, and wages were paid to forty-six officers and servants. At the time of the dissolution the annual income was roughly £692.

While ruling the Abbey, Abbot Morgan Guilliam was charged with incontinence and other crimes, and the arraignment of John Rastle in 1540 before the Consistory Court at Worcester on various charges, among others that "he was a public player of dice and other unlawful games," reveals the deplorably low state to which life in the monastery had degenerated. Before the Court of Chancery, Nicholas Corbet, priest of St. Philip's, Bristol, testified, "that when they were Canons dwelling in the monastery of St. Augustine's Bristol, now dissolved, he knew John Rastle to be a great dicer and carder, and had heard that he had got at dice and cards of divers men in his chamber at the late monastery £10, £5, and 5 marks, especially the year before the dissolution of the monastery."

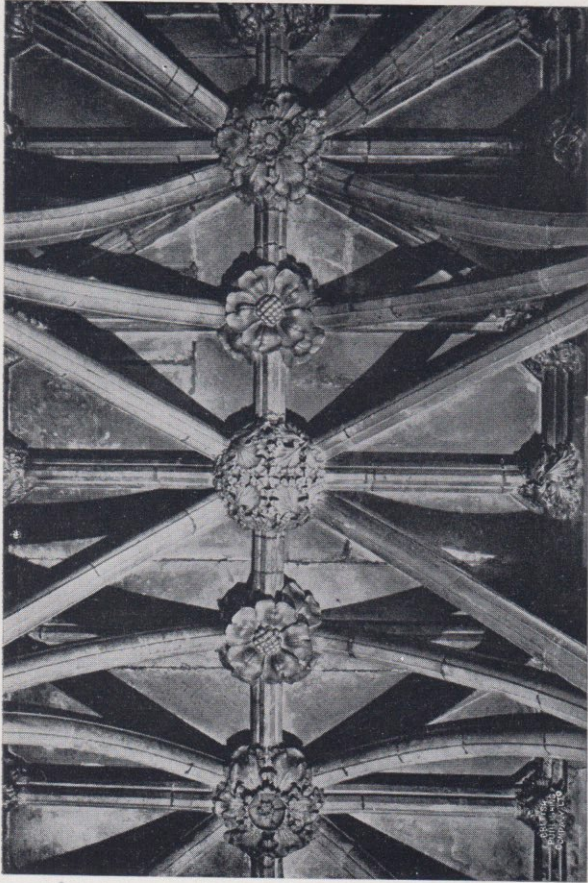
In 1542 Henry VIII created the Bishopric of Bristol and the Abbey Church became the Cathedral Church, dedicated to the Holy and Undivided Trinity, with a Dean, and six Canons who were endowed with the "site of the Church and the greatest part of the lands of the old monastery." The Diocese embraced the City of Bristol, some neighbouring parishes, and the County of Dorset. This geographical division survived until the union of the See of Gloucester and Bristol in 1836, but Bristol regained its independence in 1897 when the lines of the diocese were changed and Bishop Forrest Browne was enthroned. He resigned in 1914 and was succeeded by Dr. Njckson. Dr. Woodward was Bishop



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*Eastern Lady Chapel:
East End.*



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Roof Bosses.

from 1933-46 when Dr. Cockin became Bishop. The first Bishop of Bristol was Paul Bush, esteemed a man of learning in divinity and medicine and the author of a "lytell boke, contaynyng certayne gostly medycynes necessary to be used among wel disposed people to eschewe and to avoyde the comen plage of pestilens."

From a receipt dated the First of May 1555 it appears that Queen Mary enriched the Cathedral, which had been re-established under Papal authority, by gifts of copes and vestments; while a few years later in Elizabeth's reign (21 Dec. 1561) instructions were issued that "divers tabernacles for images" were to be defaced and hewn down. The Mayor and Aldermen of Bristol were charged by a letter from the Privy Council dated August 20, 1557, "to conforme themselves in frequenting the sermons, processions and other publique ceremonies at the Cathedrall Church . . . and not to absent themselves . . . nor loke from hensfourthe that the Deane and Chapitre shulde wayte upon them or fetche them out of the cittie with their crosse and procession, being the same very unsemely and farre out of ordre."

During a visit to Bristol in 1574 Queen Elizabeth "went to the College to hear a sermon; the speech was left out by an unlooked for occasion, but the hymn was sung by a very fine boy."

When Dr. Richard Fletcher was appointed to the See of Bristol in 1590 he was welcomed by the Corporation and presented with "thirty gallons of sack and twenty pounds of sugar." Apart from his connexion with the Diocese he is known as the father of John Fletcher, the dramatist, and for the part he played at the execution of Mary, Queen of Scots. On one occasion he was rebuked by Queen Elizabeth for "cutting his beard too short." He later became Bishop of Worcester and died in 1596, it is said, from "excessive use of tobacco." "Taking tobacco in his chyre, he died sodainly he in great jollity, with his fayre lady and her carpets and cushions in her bedchamber."

In October 1606 the Common Council ordered a convenient structure to be erected in the Cathedral where the "Mayor, Aldermen and councillors and their wives may sit and hear 'the Sermons' on Sabbaths," but the work had not long

been completed when the Bishop—John Thornborough—reported to the Archbishop that it made the Church look like a playhouse, and orders were given for its removal. The Corporation appealed successfully against this act, and the Commissioners ordered the Bishop to reconstruct it at his own expense.

Anne, Queen of James I, visited the Cathedral in 1613, and Charles I, accompanied by the heir, afterwards Charles II and the Duke of York, in 1643.

A visitation held by Archbishop Laud on May 31, 1634, revealed that the Dean and Prebendaries all held other preferments and regarded four weeks' residence in a year at the Cathedral as sufficient, and overworked the other members of the staff and the schoolmaster. "The Prebendaries' houses were let to lay folks and the Library converted into a private dwelling. The school house in the Green was used as a tennis court, and the Cathedral . . . as a passage to the Palace and other houses in the cloisters."

There is a record in the Calendar of State Papers, dated Sept. 1638, that "by thunder and lightning a main pinnacle of the tower is beaten down, and the tower itself dangerously shattered, the repair whereof will be a charge exceeding the abilities of that poor Cathedral."

It is generally stated that during the Civil War the Cathedral suffered much ill-usage, many monuments being defaced, and the lead stripped off the roof, but in the absence of documentary evidence it is difficult to indicate the extent of the damage.

During a great storm in November 1703, when the large north transept window was destroyed, and part of the cloisters blown down, the boys of the Gaunt's (Queen Elizabeth's) Hospital were called out of bed to go to the Chapter House where they remained and sang psalms all the night.

Between the years 1738 and 1750 large sums were spent on the repair and rebuilding of the Bishop's Palace by Bishop Butler.

Although in 1723 the Cathedral was in good condition and the "example of the Chapter worthy of imitation by the richest and most ancient cathedrals," yet Bishop Newton (1761-82) complained of the neglect of the Dean and Chapter in carrying out their duties although receiving good pay and contrasted the work of the Dean of Gloucester who was

improving and beautifying his Church while "poor Bristol lay utterly neglected, like a disconsolate widow."

X In 1758 when John Wesley attended the Cathedral to hear "The Messiah," he doubted whether "the congregation was ever so serious at a sermon as during this performance."

The greatest damage that the Cathedral has suffered was during the notorious Bristol Riots of 1831, when the Bishop's Palace was burnt down, and a fire lit by the mob in the Chapter House destroyed valuable books and documents which had been preserved in that building. The Church itself narrowly escaped a similar fate.

The interior of the Cathedral was re-arranged and re-embellished by Sir George Gilbert Scott in c. 1860 at a cost of £12,000, and other much needed restoration work was completed during the next few years. In 1868 the building of the Nave—a vast and costly work—was undertaken and completed in 1877. The western towers were erected in 1888, and the Abbey Gateway was restored about the same time. This restoration scheme extended over 27 years and cost approximately £100,000. Since then the North Transept (1890), Elder Lady Chapel (1892-3), Central Tower (1893-4) Cloisters (1895-6) and Berkeley Chapel (1924-5) have been restored, and a new reredos (1899) and new Vestries (1923-4) erected.

Further restoration work was commenced in 1931, and completed in 1933 at a cost of about £21,000. Arising out of the appeal a body called "The Friends of the Cathedral" was formed to co-operate with the Dean and Chapter in preserving and enriching the building for future generations.

Many improvements have been effected in the interior of the Cathedral, under the direction of Dean Blackburne, including the renovation and re-decoration of the fine roof bosses.

On November 6, 1934, H.M. King Edward VIII (then Prince of Wales) visited the Cathedral, and signed the Book of the Friends of the Cathedral on a special page set apart for Royal visitors.

H.M. Queen Mary visited the Cathedral on several occasions during her residence in the West Country from 1939 to 1945, and graciously consented to be known as the Friend-in-Chief of the Friends of the Cathedral.

The minimum subscription for membership of "The Friends of the Cathedral" is 5s. per annum, and contributions may be sent to the Dean or Messrs. C. Bartlett & Co., Chapter Accountants, 10 Orchard Street, Bristol.

Exterior

There is a solemn simplicity and dignified unobtrusiveness about the exterior of the building, with no attempt at exaggeration in height or ornament. The chief features are the long transomed windows, substantial buttresses and stately towers, which combine to produce a harmonious and satisfying whole.

The north side may be divided roughly into two periods, thirteenth-fourteenth and nineteenth centuries, the older terminating with the Central Tower and the modern part with the Towers at the west end of the Nave.

The small building to the east of the North Transept is the Elder Lady Chapel and dates from the thirteenth century. The north wall has triple lancet windows, the centre one rising a little above the lateral ones, an arrangement which preceded the grouping of two or more lights under one arch. The pinnacle at the north-east corner was originally Early English but has been restored. The east window and wall, buttresses and pinnacles of this Chapel are of the Decorated period. The walls of the eastern portion of the Church, supported by sturdy buttresses, have transomed windows which agree in size and general character but with interesting variations in the design of the tracery.

The Central Tower of Perpendicular date (c. 1466-1515) is of excellent design and proportions and forms a striking feature of the exterior. It has an elevated corner turret containing a staircase leading to the roof. The effect is very pleasing. Such turrets are a common feature of church architecture in Somerset and Gloucester.

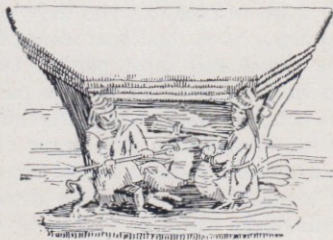
The modern Nave (1868-77) reproduces the main characteristics of the fourteenth century part of the Cathedral, but differs in the design of the parapet and in the addition of finials and flying arches to the buttresses. The North Porch, consisting of two floors, with gable, was the gift of the late William Killigrew Wait. Above the entrance arch is a

sculptured group representing the "Adoration of the Magi." At the angles are octagonal buttresses with richly canopied niches containing figures of the Evangelists. The original figures made for these decorated canopies were the four Latin Doctors of the Church—St. Gregory, St. Ambrose, St. Jerome and St. Augustine—which aroused considerable indignation in Protestant Bristol at the time. They were removed in 1876 and are now at East Heslerton Church, Yorkshire. The inside walls are arcaded and there is a richly carved doorway leading into the Nave.

The West front, flanked by two lofty Towers erected in 1888, is imposing and well proportioned, and in outline bears some resemblance to that of Notre Dame, Paris. The Towers are dedicated to Bishop Butler (N) and Edward Colston (S), and are alike in design with small cone-shaped pinnacles at the four corners, one of which is carried higher than the rest and crowns a turret staircase. Above the finely moulded doorway there is a well designed rose window and some good carved work surmounted by a cross.

The best and most comprehensive view of the Cathedral is obtained from Anchor Road on the south side, which shows the rising ground of the site mentioned in early documents relating to the foundation of the Abbey. The view embraces the Eastern Lady Chapel, Choir, Berkeley Chapel, Sacristy, Newton Chapel, Bishop's Palace, Chapter House, Refectory, South Transept and beyond, the beautiful Central Tower dominating and uniting the distinct parts into "one vast majestic whole." These buildings are surviving parts of the monastery and together make a very impressive pile.

The view from College Square of the West and Central Towers, South Transept and Cloisters is also good and picturesque. The South Transept retains at the south-west corner flat pilaster buttresses, and in the south gable a roundheaded window, which formed part of the original Norman building.



Interior

“ On entering a Cathedral, I am filled with devotion and with awe; I am lost to the actualities that surround me, and my whole being expands into the infinite; earth and air, nature and art, all swell up into eternity, and the only sensible impression left is, ‘that I am nothing!’ ”—COLERIDGE.

Nave

The present Nave and Western Towers of the Cathedral, completed in 1888, were designed by G. E. Street, in the spirit of the fourteenth century, to harmonise, without slavish copying of details, with the eastern portion of the building erected by Abbot Knowle.

The site occupied is approximately that of the Nave planned by Abbot Newland (1481-1515), on the same lines as the Choir, to replace the Norman Nave. According to a contemporary document Newland built the outer walls on the north side and west end as high as the sills of the windows, but the work remained unfinished and at the dissolution of the monastery the Norman Nave which had become ruinous was demolished. For many years the site was occupied by dwelling-houses and gardens.

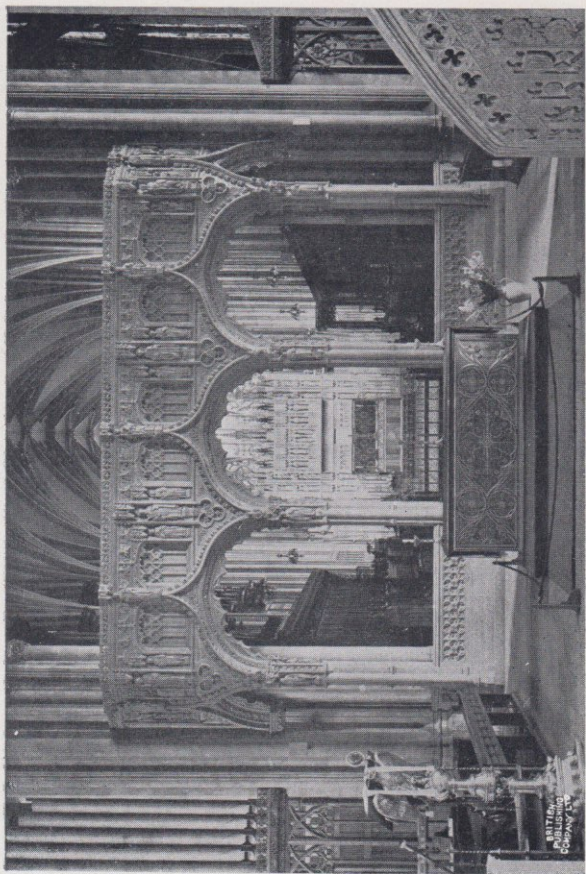
On entering the North door the simple dignity and fine proportions of the interior as a whole are at once apparent. The view looking west to east is very impressive and pleasing, owing to the lofty arcading, absence of clerestory, equal height of the aisles, and large transomed windows. The clustered columns of the Nave are of Corsham stone, relieved by shafts of blue lias, and have varied and interesting foliage capitals. As in the Choir some of the mouldings run up into the arches and form part of the archivolt. The vaulting resembles that of the eastern part of the building but lacks the central geometrical pattern which is an attractive feature of the Choir vault. The thrust of the central vault is carried to external buttresses by the transoms in the aisles which are of a plainer character than those of the Choir aisles. The walls of the aisles are broken by canopied recesses for tombs copied from those of Abbot Knowle in the Choir aisles. The



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*Nave, looking
East.*



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The Sanctuary.

one on the north side near the transept is occupied by a marble figure of Dean Gilbert Elliott (1850-91). The niche on the opposite side contains a marble figure of Dean Francis Pigou (1891-1916).

The windows of the Nave are of the same type as those of the Choir, with tracery in the lower division below the transom as well as in the upper part, and contain some good modern glass. The inner lights of the Rose window at the west end, devoted to the praise of the Lamb, represent Christ enthroned surrounded by the hierarchy of Heaven, and those of the outer circle the earth's industries.

The North-West Tower is dedicated to Bishop Joseph Butler who is buried within the walls of the Cathedral. The west window in this tower depicts in the tracery lights Our Lord in Majesty surrounded by Angels. Below the four Evangelists are shown engaged in writing their Gospels. The north window represents the four greater Prophets—Isaiah, Jeremiah, Ezekiel and Daniel—and other scriptural subjects. The lower story has recently been furnished attractively to serve as a Children's Corner.

The South-West Tower named after Edward Colston, the Bristol philanthropist, contains the Baptistry which was equipped as a memorial to Bishop J. H. Monk, the first Bishop of the united Diocese of Gloucester and Bristol. The lower lights of the south window represent the four Doctors of the Church—St. Jerome, St. Athanasius, St. Chrysostom, and St. Ambrose—and in the tracery lights above are emblems of the Trinity. An arcade of pointed arches of the same character as in the Butler Tower, surrounds the walls.

The Lectern, with standing place and rail, erected in 1861-3, replaces a fine brass eagle, presented to the Cathedral in 1683 by George Williamson, Sub-Dean, which was sold in 1802. Five panels on the octagonal pulpit (1903) show scenes from the life of Christ.

Near the west entrance to the Nave there are two Renaissance monuments with effigies. The one on the south side is in memory of Sir Charles Vaughan (d. 1630). The figure of a knight in full plate armour rests on the left elbow and holds a short truncheon in the right hand. Two tablets

commemorate his wives Frances and Dorothy, and according to the inscription referring to the latter she "would not willingly have survived him had not God so ordered it."

X Opposite is a monument to Sir John Young, Knight (d. 1603), Dame Joane, his wife, and family, with recumbent effigy of lady in the costume of the period, and below two kneeling figures of men in armour, and eight children in the attitude of prayer before a desk. It was at the residence of Sir John Young that Queen Elizabeth stayed when she visited Bristol in August 1574.

The Nave also contains memorial tablets to Samuel Augustus Barnett, Canon of Bristol, and social reformer; Canon Alfred Ainger; Archdeacon Norris, who was largely responsible for raising the money to erect the modern Nave; Mary Clifford (1842-1919); Ada Vachell, founder of the Bristol Guild of the Handicapped, who died in 1923; Canon Josiah George Alford (d. 1924); William Chatterton Dix (1837-1898); and to the N.C.O.s and Men of the Third South Midland Field Ambulance (T.F.) who were killed in the Great War, 1914-18.

John Addington Symonds, essayist and art critic, no mean judge of architecture, writes in a letter to a friend, "It gives me more pleasure to sit in Bristol Cathedral than in the Duomo at Milan, though the latter's transept aisles could hold the former, roof and tower and all. When you come to us I shall make you understand why the peculiar intricacies of rich and groined vaults—subtle as a Mass in D by Beethoven—have more influence over me than the bare illimitable space of gorgeous foreign churches. I cannot understand why some people think size necessary to magnificence. Quality alone affects me; I am ludicrously ignorant of quantity."

Tower

The building of the Tower is generally assigned to the time of Abbot Newbury (1466-73), though Godwin inclined to the view that it was built by Abbot Newland (1481-1515). He also held that the lower parts of the massive piers supporting the Tower, while having the character of Perpendicular work, were constructively Norman, and other distinguished architects are of opinion that the mouldings of the piers are

such as could be developed out of a Norman compound pier, though this would be a hazardous undertaking. The roof rises from the capitals of the piers and is of the same character as that of the Choir.

Transepts

The transepts, forming the line of demarcation between the Nave and Choir, were built between 1463 and 1515, but contain considerable remains of Norman and Early English work. The oak screens at the entrances to the North and South Choir Aisles were erected in memory of Mrs. Robert Hall Warren.

The North Transept is largely Perpendicular, but in the base of the wall below the north window are remains of Norman work. The transept has a fine lierne vaulted roof arranged in two bays. The richly sculptured bosses on the intersections of the groining (recently re-decorated under the direction of Professor E. W. Tristram) are exceptionally interesting and varied in character. Among these examples of West Country sculpture of the late 15th century are the Shield of the Blessed Virgin, the death agony of Edward II, the Emblems of the Trinity, and the Passion of Our Lord, the heads of three Abbots and the Berkeley Arms.

In the tracery lights of the east window above the entrance to the Elder Lady Chapel there is a small quantity of glass (emblematic of the Trinity) which is as early as the reign of Edward I, and below some beautiful pieces of fifteenth-century glass have been inserted. The west window has some fragments of glass from Perpendicular times, with heraldic arms, the colouring of which is remarkably rich. The large north window, inserted in 1890 by the Dolphin Society as a memorial to Edward Colston, was severely damaged in the air raids of 1941. It replaced the window erected in 1705, following the great storm of 1703 when an earlier window was completely destroyed. The jambs, shafts and mouldings are of the Early English period, but the tracery is later.

On the north wall there is a monument to Joseph Butler (1692-1752), who was Bishop of Bristol from 1738-50. The inscription by Southey is considered one of the best in the English language. Bishop Butler was the author of the "Analogy of Religion"—the greatest theological work of

the time and one of the most original of any time. The work was a turning point in the mental history of James Mill, and an "era" in the religious opinions of Cardinal Newman. Butler undertook "to vindicate the ways of God to man," "to unfold the consistency and harmony of the spiritual and temporal dispensations, and to confute the unbeliever on his strongest ground."

In the floor at the entrance to the Elder Lady Chapel is the tombstone of Abbot David (1215-34), the third Abbot, distinguished by a human head and a foliated Latin cross, but now much defaced.

On the west wall, above the transept doorway, is a memorial to Sydney Smith, the celebrated wit, who was a Canon of Bristol from 1828-31. He was the brilliant critic who projected the "Edinburgh Review," and the author of the "Plymley Letters" in defence of Catholic emancipation.

In a letter to a friend, after preaching a sermon which caused considerable sensation, he wrote, "I gave the Mayor and Corporation (the most Protestant Mayor and Corporation in England) such a dose of toleration as shall last them for many a year." On leaving Bristol for London he is said to have stopped for a moment on Knowle Hill and complacently smoothing his waistcoat exclaimed, "Bristol, I go, but I carry with me the fat of the land."

To the left is a memorial tablet in honour of Frederick John Fergus (1847-86), the Bristol novelist, who, under the pseudonym of Hugh Conway, wrote the successful romance "Called Back," and other literary works.

The tablet to Mary Carpenter (1807-77), the educational and social reformer, and author, has an inscription by James Martineau.

Among other memorial tablets on the wall are those to Catherine Winkworth (1827-78), the authoress of "Lyra Germanica," Emma Marshall (1830-99), author of "In Colston's days" and other stories for the young, and John Latimer (1824-1904), journalist and historian of Bristol.

A sixteenth-century Font stands at the north side of the entrance to the Elder Lady Chapel. It is octagonal in form with a moulding dividing the stem into two sections.

In the wall between the Elder Lady Chapel and the North Choir aisle there is a much restored stoup for Holy Water,

of Early English style, which may have been used by all entering the Lady Chapel or the Chancel by the northern entrance.

The walls of the South transept are largely Norman work, and the round-headed window high up in the east wall is also an interesting survival of the original building.

From traces of Early English work in the wall, near the night stairs, it is assumed that some rebuilding took place in the thirteenth century. The upper part of the transept is in the Perpendicular style and dates from the time of Abbot Hunt (1473-81).

The groined roof springs at a higher level than the rest of the vaulting and it will be noticed that in the south-west angle a Norman cushion-shaped corbel supports the later Perpendicular capital and part of a shaft.

The west window is dedicated to Alfred Ainger, Canon of Bristol (1887-1903), a man of wit and culture, who is remembered in literature for his sympathetic appreciations of Charles Lamb, George Crabbe and Thomas Hood. The lower tracery of lights of this window contain fragments of glass of Perpendicular date. The south window is a memorial to T. O. Tyndall.

Against the south wall there is a good example of a night-stair dating from the fifteenth-century, though incorporating earlier work. It leads to the Dortor passage over the vestibule of the Chapter House, now the Cathedral Museum, which formerly conducted to the dormitory. There are traces of an Early English altar, with a piscina and aumbry combined, at the foot of the stairs in the south-east corner. The door at the top is dated in nails 1667, and on the right is a stoup which no doubt was used by the monks as they entered the Church from the dormitory for night services.

A short flight of steps to the left leads to a staircase in the thickness of the Norman wall, communicating with a chamber thought to have been used as the Treasury. The room is built over the vaulting of the Newton Chapel, 50 ft. from the pavement, and a small splayed opening in the north wall visible from the South Choir Aisle, gave oversight of the Church. The lower part of the staircase is Norman work.

Near the entrance to the South Choir Aisle is a remarkable sculptured coffin-lid, possibly of pre-Norman date, which

was found in the Chapter House in 1832. It now stands on Norman pillars with coupled capitals, probably from the Norman Nave Aisle or Cloister arcade. The sculpture represents the "Harrowing of Hell"—"The descent of Christ into hell after His Crucifixion, when He brought salvation to the souls held captive there since the beginning of the world"—as related in the Apocryphal Gospel of Nicodemus. The figure of Christ occupies almost the entire length of the lid.

On the west wall is a tablet by Baily to Robert Gray, who was Bishop of Bristol from 1827-34. He displayed great fortitude during the Riots of October 1831. When the mob attacked the Church, he was urged by the clergy to leave the Cathedral, but replied "that he considered death could not overtake him in a fitter place than in the House of his God." Below is a marble bust of W. J. Muller, the Bristol artist.

Near the Cloister door is a small mural tablet to the memory of William Phillips, Sub-Sacrist who bravely defended the Cathedral during the Riots, and to the left of this is a monument to the children of R. Walwyn, by Tyley. An interesting brass in memory of Hannah Salmon (d. 1770) is inserted in the floor close to the edge of the step in the transept.

Elder Lady Chapel

The Elder Lady Chapel projects eastward from the North Transept and is entered through a graceful pointed arch of several bold mouldings, some of which spring from detached columns.

The Chapel is next in date to the Norman Chapter House and is a beautiful and well proportioned example of Early English architecture, notwithstanding alterations and restorations. It has been fittingly described by Francis Bond, a distinguished architect, as "the artistic gem of the cathedral." The name *Elder Lady Chapel* distinguishes it from a later one dedicated to the Blessed Virgin Mary, at the east end of the Church, erected by Abbot Knowle.

The building of the Chapel is usually attributed to Abbot David (1215-34), though Godwin assigned it to Abbot John (1196-1215). It consists of four bays, and originally was separate from the Norman Choir. With the erection of the

new and wider Choir by Abbot Knowle the intervening space was covered in, and the south wall of the Chapel reconstructed. This involved the walling up of the windows and alterations to the arcading, as will be observed by comparing the arrangement of the north side of the Chapel. The exceptional thickness of the wall on the south side can be seen in the two arched openings communicating with the North Choir Aisle. The foliage on the bosses in these arches bears resemblance to that seen in other parts of Knowle's building.

In each of the four bays of the Chapel there is a window on the north side consisting of three long lancet shaped lights, with an arch having delicate detached pillars of blue lias in front.

The east wall, and beautiful Early Decorated east window of five lights, the head of which is filled with trefoil and quatrefoil openings, are assigned to Abbot de Marina (1283-6) or Hugh de Dodington (1287-94). The glass in this window, by Hardman, illustrates the Magnificat. The windows on the north side, containing modern glass, are memorials to the Newstead Family, Sir F. Davis, Canon Harvey (d. 1854), and John Foster (d. 1880).

Beneath the windows there is a fine arcade of trefoil arches supported by shafts of blue lias. The bold mouldings and the carved work on the capitals, string-courses, and in the spandrels of the arches, of excellent design and execution, belong to the Early English period, as distinguished from the more naturalistic carving of the Decorated period.

The spirited grotesque carvings with foliage in the spandrels of the arches are of unusual interest. On the south wall an ape is represented playing on Pandean pipes, accompanied by a ram on an instrument resembling a violin with a long bow (to which Chatterton refers in the "Town and Country Magazine Supplement," Dec. 30, 1770),



and below is a shepherd asleep while the "grim wolf with privy paw" is devouring his flock.

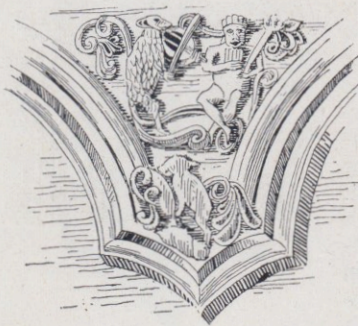
A goat carrying a hare slung on a pole over his back and blowing a horn is the subject of another carving, with a very gracefully executed bird with outspread wings below. In another spandrel St. Michael holding a spear javelin-wise is thrusting it into the mouth of a dragon, and below is a fox making off with a goose, the body of the fox terminating in foliage.

It is difficult to say whether any Christian principle underlies these carvings but we know from the Synod of Arras in 1025, that "that which the illiterate cannot apprehend from writing should be shown to them in the pictures." On the other hand these strange and whimsical ornaments may represent little more than the caprice and fantastic humour of the sculptors of the times.

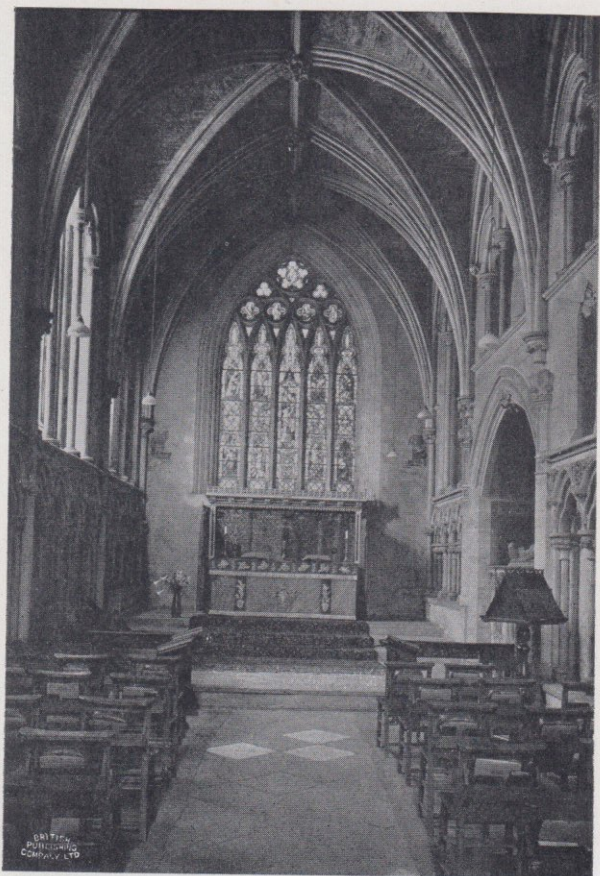
On the south wall near the east window are remains of an aumbry.

The ribbed vaulting, with richly carved bosses at the intersections, resting on single columns of slender proportions, is fine geometrical Decorated of the time of Edward I.

In the arch at the east end of the south wall stands a high altar tomb with effigies of Maurice IV, 9th Lord Berkeley (d. 1368) and Lady Margaret, his mother (d. 1337). Maurice was wounded and taken prisoner at Poitiers, and according to Froissart ransomed for 6,000 nobles (£2,000). Canopied niches and buttresses adorn each side of the tomb.



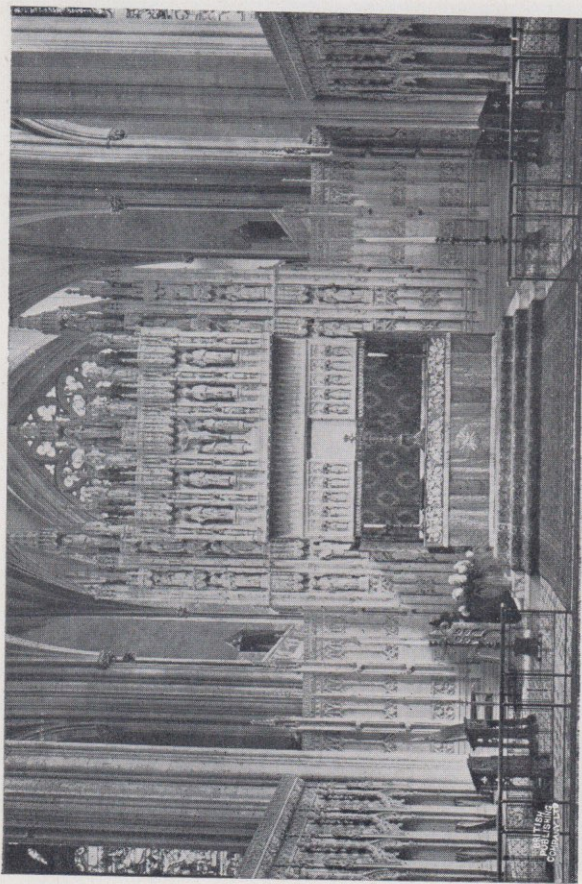
The Knight is in a mixed style of armour consisting of chain mail, covered with plate, indicating the transition from mail to complete plate armour which followed in the fifteenth century. The head is covered with a conical shaped skull cap or helmet and rests upon a tilted helmet in



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*Elder Lady
Chapel.*



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The High Altar.

the shape of a mitre—the Berkeley crest, assumed in reference to the church patronage of the family. On the surcoat are the Berkeley arms with chevron and crosses and at the feet is a lion.

The dress of the lady is also that of the fourteenth century—coif, hood or veil, and wimple, with long loose gown. Her head rests on a cushion supported by angels, and at her feet are dogs.

The Elder Lady Chapel has been restored and beautified by the Diocesan Mothers' Unions in memory of the late Mrs. Helen de Candole, wife of the Dean of Bristol, who died in February 1930. The Chapel has been refurnished, the reredos lowered, and the steps of the altar brought back to the original mediaeval alignment.

The Choir

At the entrance to the Choir is a stone screen erected in 1905 as a memorial to the late W. Killigrew Wait, from designs by J. L. Pearson, R.A. It consists of five cusped arches supported on four moulded shafts and has a number of niches containing figures of notable persons connected with the history of the Cathedral, and saints of the English Church.

The Choir and Aisles which were built by Abbot Knowle (1306-32) are excellent examples of Decorated architecture, chiefly remarkable for the absence of clerestory and triforium, and the uniform height of the vaulting. It was a highly original and successful attempt to get over the lighting defect common to all Norman churches by substituting side-lighting for top or clerestory lighting, and the resulting effect is one of dignity and spaciousness.

Between the screen and the reredos are four bays. The arcades, which are carried to the full height of the building, are loftier than those of any other English cathedral, and extraordinarily light and soaring in appearance. The fine moulded piers carry triple shafts, with foliage capitals of great beauty, from which spring the groined vaulting of both choir and aisles, while the soffit mouldings rise from the ground and continue without a break round the arches.

The large transomed windows of the aisles reach to the

height of the main arcades and more than make up for the absence of clerestory.

The lierne vaulting of the roof, with its kite-shaped compartments foliated and cusped, is one of the earliest and most beautiful examples of its kind.

The modern stalls on either side of the Choir have incorporated in them much interesting woodwork from Abbot Elyot's time (1515-26). The bench ends contain many fine designs and carving of good quality. Some of the geometric designs may possibly have been influenced by the curvilinear tracery of the great east and other window tracery in the Church. There are several finely carved heraldic devices, the arms of Abbot Elyot, with the initials R.E., and the Berkeleys, supported by two mermaids and surmounted by a mitre. The original woodwork panels framed into the front of the Canons' stalls contain excellent designs, with birds and grotesque animals in the spandrels, and the cresting above the stalls is also largely original work.

The Misericords are of good design and contain much popular carving. The subjects embrace incidents from the spirited mediaeval tale of Reynard the Fox, representations of mediaeval sports and pastimes, and scenes from rural and domestic life of humble folk. One illustrates a man and a woman, both armed with besoms, engaged in a tilting-match. The man is mounted on a sow and the old lady is seated on what appears to be a turkey-cock. A wrestling scene, a burlesque on tilting at the quintain, dancing bears, and the killing of a pig, are other subjects depicted. The illustration on this page shows the carving known as "Leading Apes in Hel,"



which has allusion to the saying that the occupation of the spinster in the future state is "leading apes in hell," a legend on which Beatrice makes much play in "Much Ado about Nothing!" Other misericords

show Bruin the Bear caught in a cleft oak, and belaboured by his captors, and two foxes preaching from a pulpit to a flock of geese. Two of the carvings represent Scriptural subjects: The Temptation, and Samson slaying the Lion. In the latter Samson has a belted tunic and low shoes, and the jaw bone of an ass in his girdle.

The object of misericords, or projecting brackets on the underside of the seats, was to give relief to aged and infirm clergy during the long services performed in a standing position.

The present fine organ above the stalls on the north side is derived from that built by René (Rénatus) Harris (1682-5), but enlarged and reconstructed at later periods. It originally stood on a screen, demolished in 1860, which separated the Choir from the Nave. When it was transferred to its present position in the north aisle much of the old work of the 1685 instrument was fortunately retained, including the handsome carved fronts, with pipes.

A chapter Minute of Dec. 10, 1682, refers to the expulsion of Paul Heath from the office of Organist:

“It appearing to the Dean and Chapter that Paul Heath organist and master of the choristers hath had several admonitions for keeping a disorderly alehouse, debauching the choir men and neglecting the service of the Church, and being now credibly informed that he doth still keep ill order in his house, and hath suffered one Rouch, a barber, to trim him in his house on the Lord’s Day, it is ordered that Heath be removed, expelled and dismissed.”

The Pulpit contains carved panels from the Choir pulpit erected by Abbot Elyot in 1525. Bishop Butler (1738-50) often preached from it, and it later became known as “Bishop Butler’s Pulpit.” In 1912 it was restored to something approaching its original form. East of the Choir stalls two iron screens of fairly good modern design separate the choir from the aisles.

The Reredos is elaborately carved and filled with figures of Biblical saints, Bishops connected with the See of Bristol, and local celebrities, including William Canynges and Hannah More. The general idea of the central portion illustrates the “Te Deum”—“The glorious company of the Apostles,” “The goodly fellowship of the Prophets,” “The Noble army

of Martyrs," and "The Holy Church throughout all the world." It was erected in 1899, from designs by J. L. Pearson, R.A., at a cost of £2,500 to commemorate Bishop Ellicott's long association with the Diocese of Bristol and Gloucester, and occupies the same position as that of Abbot Knowle's reredos. The panelled and traceried screen separating the eastern bay of the choir from the Eastern Lady Chapel and Aisles, flanking the reredos on each side, contains figures of saints to whom local Churches are dedicated.

The Choir Aisles

The vaulting of the aisles is unique and extraordinarily ingenious and impressive. The transoms or stone beams across the aisle function as internal flying buttresses, supported by massive external buttresses, and counteract the lateral thrust of the choir vault. They are ornamented with ball flowers, and the slender vaulting ribs, which rise from the centre of each, rest on brackets of finely carved human heads.

The pointed arches supporting the transoms spring from small wall pillars, and the arcade piers. The spandrels are perforated with pear-shaped trefoils, which with the open arches of the vault above, add much to the lightness and elegance of the design. The whole arrangement is indeed a triumph of constructional skill and artistic propriety, and the fact that the work has stood almost untouched for six centuries is sufficient answer to those critics who disparagingly refer to the work as "carpentry in stone."

The first bay in the South Aisle differs in detail and is of later date. It was probably built by Abbot Snow (1332-41), and is less successful.

The Decorated tracery in the transomed windows is of great beauty and variety. A narrow passage runs along the sills of the windows, and below there is a fine string-course with ball-flower ornament. The east window of this aisle, and also of the North aisle delineating scenes from scriptural history, is of enamelled glass—a practice prevailing in the

seventeenth century—as distinct from glass coloured in its manufacture. Both windows, according to Horace Walpole in a letter written in 1766, were presented by Nell Gwynne, but it is more probable that they were the gift of Dean Glemham (1661-7), afterwards Bishop of St. Asaph, whose arms appear in the windows. Glemham evidently incurred the displeasure of Pepys at some time for he describes him as “a drunken, swearing rascal, and a scandal to the Church.” These windows suffered serious damage in air raids on the city, but fortunately some of the glass has been preserved.

The screen enclosing the choir has fragments of the old Tudor organ screen (1542-47) incorporated in it. At the back of the sedilia of the choir on the south side are two shields having the initials and monogram T.W. These initials are generally held to be those of Thomas Wright, Receiver-General for the Chapter at the foundation of the See, but they are more likely to belong to Thomas White, merchant of Bristol, who purchased a choir screen formerly belonging to the Chapel of the White Friars, and ordered in his will dated September 10, 1542, that “the said Quere (screen) be sett upp at my coste and charge” in “my Cathedral Church.”

The Royal arms of Henry VIII, with a dragon and a greyhound as supporters, and the arms of Prince Edward, supported by beautiful scrolls of roses and leaves, beneath the initials P.E., are also to be seen on the screen. There is some excellent carving in the uppermost tier and on the cornice.

Newton Chapel

The Newton Chapel, the first opening on the right of the south aisle, dates from the time of Abbots Snow and Ashe (1332-52), and contains the tombs of members of the Newton family, of Barr's Court, Kingswood. Architecturally it is interesting as an example of Late Decorated style, bordering on the Perpendicular, when the ball-flower, seen in the earlier parts of the building, ceases to be used. The east window contains good tracery. The stained glass is modern, repre-

senting various Abbots associated with the Church and Abbey buildings. The shortened arches in the south and west walls are probably due to the re-building of the Transept by Abbot Newland (1481-1515). The west arch contains a good piece of Tudor screenwork.

There is a remarkable panelled altar tomb against the east wall with flat decorated canopy. It is of the type known as a Chantry-tomb, having an opening at one end used by the priest when he chanted the masses or daily prayers for the repose of the dead. According to the inscription it is the tomb of Sir Richard Newton Cradock who died c. 1448, but it has been suggested that it is a memorial to his grandson who died about the year 1500. Near the base of a pillar to the left of the tomb is a sculptured frog-like creature. The frog in Egyptian mythology was a symbol of resurrection.

On a massive altar tomb on the south wall are effigies of Sir Henry Newton, Kt. (d. 1599), and Catherine his wife, with their six children represented in relief on the front surface. The other tomb on this side, with twisted pillars and lofty canopy, has an armoured effigy of Sir John Newton, Bart. (d. 1661), holding a truncheon in right hand. He had taken part in the Civil War and was "a man of great courage, and the greatest loyalty to his Prince: an honour to his country." Between these two monuments, in the wall, there is an Early English piscina. Other monuments in this Chapel are to Charlotte Stanhope (by Westmacott) three children of Dean Lamb, and Bishop Jonathan Trelawny, one of the heroic seven Bishops of 1687, but it is doubtful whether his imprisonment gave rise to the well-known song

" And shall Trelawny die?
Then twenty thousand Cornish men
Will know the reason why! "

The Newton Chapel was restored and refurnished in November, 1931, in memory of the late Canon Edward Pattison Cole, and Mrs. Rhoda Cole, his wife. The shields on the wrought iron screen bear the arms of the Cathedral, the Dean, the Bishop, the City, and the Cole and Newton families.

Berkeley Chapel and Sacristy

Beyond the two Berkeley recesses is the monastic Sacristy, now the vestibule to the Berkeley Chapel, which is thought to be the work of Abbot Knowle (1306-32). It has a beautiful Decorated doorway with blank recesses and high pinnaced buttresses on each side. The finials of the gables are elaborately carved representations of the pomegranate. The arms of the Berkeleys are displayed above the doorway. Facing the entrance are three ogee arches of uncommon design, with niches between them. The leafage on the finials and in the spandrels are exceptionally good examples of naturalistic carving, executed with feeling and delicacy. One of the arches has a hearth which may have been used for baking the sacramental wafer or heating the coals for the service of the censer. The flue above has its outlet in a pinnacle of the Berkeley Chapel. One of the most remarkable features of this vestibule is the vaulting of the roof with its singular detached ribs, springing from corbels and uniting with a horizontal rib in large bosses of highly relieved foliage and flowers. The long narrow recess in the north wall holds the Bishop's Pastoral Staff, and probably the Abbot's Crozier was kept here in pre-Reformation days. The doorway leading into the Berkeley Chapel has crockets, often described as representing the ammonite, but now held to be the fruit of the medicago, or medick, which is coiled into a spiral. Below is a moulding of medlars. Above the doorway is a canopied niche resting on a bracket of foliage, and there is another under a mask in the north-east corner, which may have held a water vessel, or cresset. The vestibule also contains aumbries for plate.

The fine Decorated Chapel was dedicated originally to the Virgin Mary, and its present name is derived from Thomas, Lord Berkeley, who in 1348 founded a chantry for the soul of his wife, Margaret, who died in 1337. The presence of two piscinae and raised altar steps beneath the east windows indicates that the Chapel had two altars, probably separated by a screen. There is a tradition that one of the altars was dedicated to St. Keyna who occupied a hermitage at Keynsham in Somerset, and is supposed to have turned the snakes in the district into stone. The large ball flowers, roses, quatrefoil

flowers on the soffits of the east windows, the bosses of the vault, and foliage of the capitals in this Chapel are of great beauty. The aumbries in the south wall are interesting survivals and should be noted. The north wall of the Chapel is pierced by an arch of unusual design. Beneath it in the thickness of the wall is an altar tomb, assumed to be that of Thomas II, Lord Berkeley, who died in 1321. "He was much skilled in running at the ring, and his elder years were exercised at jousts and tournaments." The ornamented tomb contains five shields charged with the Royal Arms, and those of the Berkeley, Ferrers and De Quincey families. The arms are surrounded by a bold moulding of horse shoes. The Berkeley arms appear also on the soffit of the tomb. The Chapel was restored and re-furnished in 1924-5 by Captain E. G. Mardon, R.N.V.R., as a memorial to his wife, Mrs. Nan Mardon, and set apart for the use of boys and girls of the city. The stained glass window over the boys' altar represents St. Christopher, and that over the girls' depicts St. Anne instructing the Blessed Virgin. The window on the south side represents scenes from the childhood of Christ. The door in the west wall is said to have led to the Sacristan's room above, which no longer exists, if it ever occupied that part of the building.

Stellate Recesses

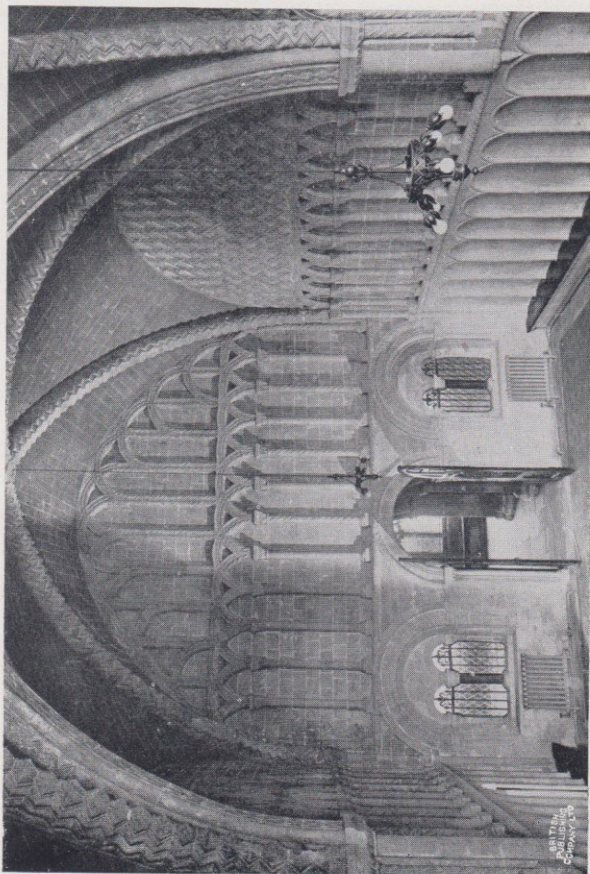
The Choir Aisles and Eastern Lady Chapel contain remarkable star-shaped sepulchral recesses in the walls. The crockets and large finials, of admirable naturalistic carving, represent the oak leaf, vine, hawthorn, maple leaf and winged fruit—not mistletoe as often stated—and ranunculus flowers and leaves. The recesses differ to some extent in detail and in the arrangement of foliage, but there is general uniformity of design. The effigies on the tombs in these recesses are interesting as illustrating the armour of the period. The tomb in the first recess is assigned to Thomas I, Lord Berkeley (1220-43), though some authorities consider the effigy to be that of Thomas II (d. 1321). The figure is that of a knight cross-legged, with head resting upon two pillows, one set diagonally, supported by two mutilated figures of angels. On the left arm there is a small heater-shaped shield, carved



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*South Choir Aisle, showing
Open-work Vaulting.*



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*The Chapter House:
West End.*

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with the armorial bearings of the Berkeleys, and by the side a long sword with straight hilt. The effigy under the second arch has been attributed to Maurice III (d. 1326) but is said by Archdeacon Norris to be that of Maurice II de Berkeley who died in 1281. His son Maurice was killed in a joust at Kenilworth in 1279 "whereto 100 well armed knights proceeded with as many ladies going before singing songs of mirth and joyfulness." The elegant and unusual form of sword belt on this effigy should be noted.

Between these two recesses, a mural tablet to the memory of the Rev. Samuel Love, a minor Canon, who died in 1773 has verses by Hannah More. At the east end of the aisle there is evidence that Perpendicular work has been destroyed to accommodate a modern tomb to the members of the Grosett family (1820), and a portion of a piscina survives in the south-east corner. A diamond-shaped slab in the floor marks the burial place of Lt.-General Sir John Stuart, Count of Maida, who served in the War of American Independence in 1778, and later, in 1806, had the distinction of defeating the armies of Imperial France near Maida.

Eastern Lady Chapel

The Eastern Lady Chapel is of the Decorated period and one of the most interesting and beautiful parts of the Cathedral. It was designed and in part executed by Abbot Knowle (1306-32), and though finished by his successors, the original plan was largely adhered to. The Chapel consists of two bays, with transomed side windows containing rich tracery, and magnificent east window, one of the glories of the Cathedral. An open parapet runs at the foot of the side windows, and below is a string-course, enriched with ball-flower ornament, which circles the triple vaulting shafts. The vaulting is similar to that of the Choir, but without cusps. The upper part of the east end is filled with a Jesse window (c. 1320)—an illuminated chart of the descent of Our Lord from Jesse—which is acknowledged to be one of the most beautiful windows in England. It was restored in 1847, but still retains a good deal of original glass. The fine tracery of the upper part contains coats of arms of various benefactors and distinguished families, ranging from A.D. 1200 to 1500; and heads of prophets or patriarchs. The whole effect of

the window, as Pugin wrote in 1833 is "wonderfully rich and varied." Some very interesting original coloured glass of the same date as the east window is contained in the side windows, but these especially on the south side, have suffered grievously from the air-raid of November 24th, 1940. The Reredos below the east window comprises Decorated and Perpendicular work. Two of the foliated arched recesses are original. The spandrels are enriched with shields of arms, and within, the walls are adorned with gilded and coloured diaper work. The central recess, with its shields, is modern. The corbel heads introduced in the horizontal moulding above are thought to represent the illustrious men whose arms appear in the spandrels: Edward II, Berkeley and De Clère, though Barrett held the king to be Henry II. The parapet and cresting, on top of the cornice, in the Perpendicular style, have a series of panels bearing the Royal Arms, and the arms of Berkeley, Abbots Hunt, Elyot and Burton. Others bear symbols of the Passion, flowers, Tudor roses and foliage. The frequent occurrence of Abbot Burton's initials and rebus—a bur issuing out of a tun—points to the erection of this part by him about 1530. The beautiful new altar, presented by the late Mrs. Helen de Candole in 1928, is designed to harmonise with the earlier arrangements. The chief features to be noted are the long mensa, absence of shelf, the use of cushions for the service books, the low reredos, and the two lights. The pair of large silver candlesticks were presented in 1712 by John Romsey, Town Clerk of Bristol. It was formerly held that they were captured from the Spaniards by the "Duke" and "Duchess" ships in their expedition to the South Seas, at Payta, and purchased by Romsey for £114. Canon R. T. Cole, who has made a special study of Church plate in Bristol, has proved that the candlesticks are of English design and workmanship, bearing the mark S.L. (Gabriel Sleath) for 1712-13. The probable explanation is that they were purchased out of the proceeds of the expedition. The two three-masted vessels on an oval shield on each candlestick no doubt represent the "Duke" and "Duchess," of which Romsey was part owner. The graceful sedilia on the south side are of modern construction incorporating some old work.

Beneath the stellate recesses in the Lady Chapel rest the

effigies of three former Abbots. The canopies of the recesses which are formed by five segments of the arch, as in the Choir aisles, spring from human heads and have varied border mouldings and foliated finials. The Abbots are portrayed in full eucharistic vestments, with mitres. The recess in the north-east wall, behind the altar rails, contains the tomb of Abbot Newbury (1428-73). The effigy in the next recess in the north wall is that of Abbot Hunt (1473-81). Opposite on the south wall is the effigy of Abbot Newland (1481-1515), the chronicler of the Abbey, with shield bearing his rebus—a heart pierced with three Passion nails—and initials I.N. supported by angels at his feet. A brass plate on the wall indicates the burial place of Bishop Butler in the floor below, and near-by are flat stones, covering the graves of Bishops Conybeare, Bradshaw and Gilbert Ironside.

A slab of Purbeck marble in the floor on the north side of the Chapel, near Bishop Bush's tomb, contains the matrix of a monumental brass of a priest, under a triple canopy, dating from about A.D. 1500.

North Choir Aisle

The North Choir Aisle is part of Abbot Knowle's work and is remarkable for its openwork vaulting, large transomed windows, and arched recesses in the wall, all of the same design as in the South Aisle described on page 33. The east window is of enamelled glass, and one of two thought to have been presented by Nell Gwynne. Horace Walpole in a letter dated Oct. 22, 1766, writes "The Cathedral is very neat, and has pretty tombs, besides two windows of painted glass by Mrs. Ellen Gwynn." But as mentioned on page 34 these windows are more likely to have been the gift of Dean Glemham. The windows on the north-west side are smaller, and placed high up, due to the position of the Elder Lady Chapel, the south wall of which was incorporated in that of the Choir aisle by Knowle. The protrusion of the organ, unfortunately, destroys the whole appearance of the western end of the north choir aisle.

At the east end near the entrance to the Eastern Lady Chapel is a curious canopied altar tomb to Bishop Paul Bush, with an attenuated corpse or "cadaver" effigy, wearing a loin cloth and lying on a rush mat. The head rests upon a flattened

episcopal mitre, jewelled and ornamented, and on his right side is a pastoral staff. This monument is possibly the last example of mediaeval monumental sculpture in England. By marrying, Bishop Bush incurred the displeasure of Queen Mary and either resigned, or was deprived of his Bishopric in 1554. He retired to Winterbourne, where he died in 1558. Against the Choir screen opposite is a fine bronze bust of Bishop Forrest Browne (1897-1914), first Bishop of the revived Bishopric of Bristol, by Kathleen Scott (Lady Kennet). Below the east window covering the remains of a fine carved Perpendicular reredos is a monument to the memory of Sir Richard Codrington, who died in 1618, his wife and children. The monument contains the effigies of a man and woman and seventeen children kneeling. The beautiful reredos, which is said to have been mutilated and walled up about 1645, was hacked about to make room for this monument in 1821. On the altar platform is the tomb of Bishop Westfield (1641-44), whose modest inscription, written by himself reads "the least of Bishops, the greatest of sinners," and some interesting tiles dating from the fifteenth century have recently been inserted here. Dean Charles Peter Layard, who is commemorated by a tablet on the left of the Codrington monument, wrote a poetical essay on "Duelling." He was the grandfather of Sir Austen Henry Layard (1817-94), the distinguished diplomat and excavator of Nineveh. On the wall to the left is a tablet to Richard Hakluyt, for thirty years (1586-1616), Prebendary of this Cathedral Church. Hakluyt was a famous geographer, and the "prose Homer of the English nation." His great collection of travels, "The principall navigations, voiajes and discoveries of the English nation," first appeared in 1589. Froude described this work as "an invaluable treasure of material for the history of geography, discovery and colonisation." Hakluyt's autograph may be seen attached to manuscript documents in the Museum of the Cathedral. The renovation of this corner of the Cathedral is about to be undertaken, and the Dean hopes to restore the reredos at present hidden by the Codrington monument.

In a niche in the north wall on an octagonal pedestal is a fine bust by Baily of Robert Southey (1774-1843), Poet Laureate, who was born in Bristol. When subscriptions

were being raised for this memorial to Southey, Wordsworth wrote (April 8, 1844), "For my part I am not particularly fond of placing monuments in churches, at least in modern times. . . . And in Southey's case, I should have liked better a bronze bust, in some accessible and not likely to be disturbed part of St. Vincent's Rocks, as a site, than the Cathedral." The stellate recess to the left of the Southey bust contains the lid of a stone coffin bearing on its bevelled margin an interesting inscription recording the Christian name of the Surveyor of the Cathedral during a part of the 13th century. The inscription on the slab in Norman-French reads "William le Geometer gist ici Dieu de sa alme eit merci. Amen." (William the Surveyor lies here. God on his soul have mercy. Amen.) This slab, recently identified by Professor Edward Fawcett, was found when the floor of the Vestibule of the Chapter House was lowered in 1923. Near the recess is a tablet to William Powell (d. 1769), the tragedian, with inscription by George Colman.

On the wall near the entrance to the aisle is a tablet to the wife of William Mason, the poet, who died in 1767, with its famous lines "Take, holy earth, all that my soul holds dear." The last two lines

"Heav'n lifts its everlasting portals high
And bids the pure in heart behold their God"

are said to have been written by his friend, the poet Gray. Some interesting corbel heads, presumed to have formed part of the original Norman church, are to be seen in the entrance to the staircase leading to the Tower, in the third bay of the aisle.

Bells

The bells of the Cathedral are among the most interesting in the country. The inscription on the largest bell is: "Ecclesia Cathedralis Bristol Domum Domini," and bears the founder's initials R.P. (R. Purdue), and mark, and the date 1670. Two bells date from the time of Abbot Newland (1481-1515), inscribed respectively "Sta Margareta ora pro nobis" and "Sancte Clement ora pro nobis." The latter is the smallest bell in the Tower, and bears the initials and rebus of Abbot

Newland. The second largest bell is inscribed "Clara vocor et clarior ero" and bears a French cross of unusual design. It is the earliest inscribed bell in the county and regarded by some authorities as dating from A.D. 1300.

Chapter House

The Cloister is reached from the South Transept, and the east walk contains the Chapter House and Vestibule, the oldest part of the Cathedral buildings, and portion of the original monastery. The vestibule has three large round-headed arches—a central bay and two aisles—each of two bays, faced with round mouldings, supported on clustered columns, with scallop or fluted cushion capitals, and studded with nail head ornament. It is specially notable for the combination of round and pointed arches. It will be noticed that the arches from north to south are round, and those from east to west pointed. In some Romanesque Churches in France there are instances of the employment of the pointed arch side by side with a round arch in a systematic design, but the union of these two styles in the Bristol vestibule is rare, if not unique, in this country for the period.

The Chapter House is a rectangular room of two bays, each with quadripartite vaulting, supported by boldly carved ribs. It is an admirably proportioned room, remarkable for the wealth and variety of Norman decoration that it contains.

"Carved and covered and quaintly entayled (sculptured) With seemly selure (ceiling) y-set aloft."

It is acknowledged to be one of the most beautiful Norman rooms in existence. The east wall is modern, and replaces that destroyed during the riots of 1831. The windows are modern, and replace fragments of stained glass of the 13th, 14th and 15th centuries which were removed for safety in 1940 and will be replaced elsewhere in the Cathedral. The north and south walls are arranged in three tiers, the lowest consisting of arcaded recesses, which were used as seats by the monks when they met in the Chapter. Above is a very beautiful intersecting arcade, and the third tier is covered with lattice and other mouldings. The first bay on the north side has zig-zag mouldings above the lattice work. The arcading shafts have rich capitals, and there are elabor-

ate beaded cable string-courses. A door in the south wall leads into the graveyard. The arrangement of the west wall differs from that of the sides. The first tier consists of three circular arches, the doorway occupying that in the centre. The arch on each side contains a two-light Norman window, re-opened and glazed in 1877. In monastic times these openings served to give light to the room, and enabled priors and monks from dependent churches to participate in the proceedings on important occasions. Above are two tiers of intersecting arches. During the re-laying of the floor in May 1832 several stone coffins in good preservation were discovered which probably contained the remains of Abbots, as the Chapter House was usually reserved for the interment of Abbots and great benefactors. One of the covers presented in bold relief a figure bearing a cross, which is said to represent the "Harrowing of Hell," and is now preserved in the South Transept of the Church. Before the dissolution the Chapter House was used for the reading of Chapters from the Rule of the Order, the "Martyrology" and the "Necrology," for the correction of breaches of discipline, the allotting of daily tasks, and other purposes connected with the work of the monastery.

Cloisters

The two windows in the Cloister opposite the Vestibule of the Chapter House represent the founders of the Abbey and Cathedral, St. Augustine, and the Abbots Newland and Elyot. The timbered roof is modern, but the supporting corbels are Perpendicular work. Some of the monuments in this walk are of more than ordinary interest. Near the entrance to the South Transept is one to Mrs. Draper—Sterne's Eliza (1744-78)—to whom he addressed the famous letters. The two figures on the monument represent genius and benevolence. At the south end are memorials to Jane Porter (1776-1850), the author of "Scottish Chiefs," and other novels, and Harriet Hesketh, "the merry and lovely cousin" and cherished friend of the poet Cowper. The north walk is modern but some old stone work has been inserted in it within recent years. On the wall in this walk are memorials to Bird, the artist, Macready, Rev. John Eagles—scholar,

painter and poet, Mrs. Mary Anne Schimmelpenninck, the miscellaneous writer, and to a Child who was stolen by gypsies and never seen or heard of again. The Cathedral School occupies the site of the old Refectory, and there is a beautiful Early English doorway in the south-west corner which led to the Refectory and to the inner or lower cloister. It is now used as an entrance to the school.

The Deanery, which adjoins, is probably built on the site of the "King's Hall" of the monastery, erected by Abbot Knowle, and has fragments of Norman, Decorated and Perpendicular work incorporated in it. The arms of the See of Bristol are carved over the entrance.

Part of the west wall of the Cloisters—containing a Decorated doorway—dates from the fourteenth century.

Vestries, Museum and Library

The site of the ancient dortor and its sub-vault is now occupied by the new Vestries, erected in 1923-4, through the generosity of the late Sir George Wills, Bart., as a memorial to his father—Henry Overton Wills—the founder of Bristol University. In erecting these buildings many fragments of ancient masonry were incorporated with the new work. At the end of the Slype, or covered way, which leads to the graveyard, an arch has been erected entirely of early Norman stonework. From the graveyard a good view is obtained of the ruins of the Bishop's Palace. Over the Vestibule to the Chapter House is a narrow passage which led from the old Dortor to the "night" stairs in the South Transept of the Church. The passage is now arranged as a small museum in which manuscript and other treasures of the Cathedral are exhibited. In the exhibition cases may be seen the autographs of Bishop Butler (Jo, Bristol) Dr. George Owen (Physician to Henry VIII), Bishop Jonathan Trelawny (Jona, Bristol), Thomas Chatterton, the father of the "marvellous boy," and Richard Hakluyt. The most interesting manuscript is perhaps the fragment of a fourteenth century *Temporale*, formerly in use in the Abbey Church. It is beautifully written, and has many fine illuminated initial letters, with skilful pen drawings in the margin and text. The Museum also contains a model of the Bishop's Palace which was destroyed in the

Riots of 1831. Some fine encaustic tiles from various parts of the Cathedral are displayed in another case. On the wall facing the window are some curious drawings enclosed in ornamental circles of wreaths and bands, which came from the old Deanery. They are executed in clear black outline and depict a variety of sacred and allegorical subjects, including the Wise and Foolish Virgins, Paul, Peter, and David, Christ the Good Shepherd, with a man kneeling in prayer to Him, and the Raising of Jairus's Daughter. It is assumed from the design of the costumes that the drawings date from the time of Queen Mary.

The Library occupies a room at the end of the Dortor way. The expense of reconstructing this room and opening up the Dormitory passage was defrayed by Mrs. Yda Richardson. Previous to 1831 the Library of the Dean and Chapter contained six or seven thousand volumes, but it suffered greatly in the Riots that year. Many books were burnt, and others thrown into the Avon and ditches. Some were later recovered from "old clothes shops and dealers in marine stores" and are deposited here again.

Literary and Other Associations

Many distinguished scholars and divines have been associated with the Cathedral Church of Bristol. Nicholas Felton, one of the translators of the Authorised version of the Bible, was Bishop of Bristol (1617-19) and according to Fuller had "a sound head and sanctified heart, and was beloved of God and all good men, very hospitable to all, and charitable to the poor." Bishop Smalridge (1714-19) received favourable notice under the character of "Favonius" in the "Tatler" and in a letter to Dean Swift, dated from Bristol October 1, 1718, Addison wrote, "The greatest pleasure I have met with for some months is in the conversation of my old friend Dr. Smalridge, who is to me the most candid and agreeable of all Bishops. I would say clergymen, were not *Deans* comprehended under that title." Nathaniel Forster (1718-57), a prebendary of the Cathedral, was a scholar and linguist of distinction and published an edition of the Hebrew Bible. Bishop William Warburton of Gloucester held the Deanery of Bristol from 1757 to 1760. "He was," says Dr. Johnson,

“ a man of vigorous faculties, a mind fervid and vehement . . . with wonderful extent and variety of knowledge, which yet had not oppressed his imagination, nor clouded his perspicacity. To every work he brought a memory full fraught, together with a fancy fertile of original combinations, and at once exerted the powers of the scholar, the reasoner, and the wit.” Thomas Newton, Bishop of Bristol (1761-82) edited, with critical comments, Milton’s “Paradise Lost,” “Paradise Regained,” and minor poems, all of which enjoyed considerable popularity. To Newton’s unfavourable criticism of “Lives of the Poets” Dr. Johnson retaliated “Tom knew he should be dead before what he has said about me would appear. He durst not have done it while he was alive.” Of Newton’s “Dissertations on the Prophecies,” he said, “Sir, it is Tom’s great work ; but how far it is great or how much of it is Tom’s are other questions. I fancy a considerable part of it was borrowed.”

John Hallam, Dean of Bristol (1781-1800), was the father of Henry Hallam, the historian, and grandfather of Arthur Henry Hallam, whose early death inspired Tennyson’s most characteristic poem “In Memoriam.”

Dr. Henry Beeke, Dean of Bristol (1814-37), was an authority on financial subjects. In his most important work “Observations on the produce of the Income Tax,” he affirmed the tax to be “founded on moral equity and political wisdom.” It is stated that Pitt was indebted to him for the original suggestion of the Income Tax, and according to *Punch* (May 15, 1929) “the charitable assumption is that when he became Dean of Bristol he had repented.”

Perdita—Mary Robinson (1758-1800)—the much admired and unfortunate beauty, actress and author, “first opened her eyes to this world of duplicity and sorrow” in the Minster House, then adjoining the Cathedral. She records that in her nursery she “could hear the deep tones of the organ and the chanting of the Choir.” She was a pupil at the school kept by Hannah More’s sisters in Park Street. Later she gained some reputation as a poet, and Coleridge addressed his poem “A Stranger Minstrel” to her a few weeks before her death.

The following worthies are also associated in some way with the Cathedral and reference to their work is made elsewhere in this Handbook : Canon Alfred Ainger, E. H. Baily

(sculptor), Canon Samuel A. Barnett, Edward Bird (artist), Bishop Forrest Browne, Bishop Paul Bush, Bishop Joseph Butler, John Cabot, Mary Carpenter, Thomas Chatterton (father of the poet), Mary Clifford, Edward Colston, Hugh Conway (novelist), J. D. Corfe (musician), Dean Samuel Crossman, William Chatterton Dix, Elizabeth Draper (Sterne's Eliza), Rev. John Eagles, Bishop Ellicott, Bishop Fletcher, Nell Gwynne, Richard Hakluyt, Dean Hallam, Lady Hesketh (friend of Cowper), John Latimer, Dean Layard, Macready, Emma Marshall (novelist), Mary, wife of Mason the poet, Hannah More, W. J. Muller (artist), Jane Porter (novelist), William Powell (tragedian), Bishop John Robinson, Mrs. Mary A. Schimmelpenninck (author), Sydney Smith, Robert Southey, John Addington Symonds, Bishops Trelawny and Lake (who were numbered among the Seven Bishops of 1687), Josiah Tucker, Ada Vachell, Sir Charles Vaughan, Bishop William Warburton, Robert Hall Warren, Samuel Wesley, Catherine Winkworth, William Wyrcester and Sir John Young.

Abbey Gateway

The Great Gateway, leading from College Green to College Square, which was the principal entrance to the monastic precincts, is a beautiful example of rich Norman work, though probably re-worked and restored in later times. Street, the architect of the Nave, thought the "archways and groinings original and unaltered," but Godwin, an authority on Bristol Cathedral, regarded the gateway as a "Perpendicular restoration of the old work." The archway is remarkable for the variety and dexterity of the carving. The four receding orders of the archway (south side) are enriched with riband, zig zag or chevron, and other mouldings supported by columns with scallop capitals. We note the "labyrinths of knots" and "trace the windings of one of the pillars" without sharing Chatterton's opinion that "a great genius (had been) lost in these minutiae of ornaments." The passage way connecting the outer and inner arch is lined by an interlaced arcade, and has carved ribbed vaulting. The well-designed Gatehouse above is Perpendicular work, much restored, built by Abbots Newland and Elyot between 1481 and 1526. It is adorned with canopied niches. Two of the

statues on the north side represent Henry II and Robert Fitzhardinge. The arms of Abbot Newland appear on the arch moulding, and just above there is an inscription referring to the foundation of the Abbey in A.D. 1148. In the niches on the south side, facing College Square, are four life-size figures in Portland stone representing former Abbots. The two upper figures represent Abbot Knowle (1306-32), holding a model of his Church, and Abbot Snow (1332-41)—the first mitred Abbot—holding a scroll to which a seal is attached. The lower figures are Abbot Newland (1481-1515), the historian of the Abbey, with a book, and Abbot Elyot (1515-26), holding a model of the Gatehouse. These sculptures were executed in 1914 by Charles Pibworth, a Bristolian, who was responsible for the sculptures on the front of the Central Public Library adjoining. The ancient passage on the west side of the Gateway was repaired and opened up for public use at the end of 1915.

Lower Gateway

In College Square, on the left, there is a smaller archway which formed part of the original monastic buildings, leading into a courtyard surrounded with old masonry, the lower part of the south wall of the present Deanery being largely Norman work.

The archway is supposed to have been the entrance to the Abbot's Lodgings, and later to the Bishop's Palace. It is enriched with zig-zag and other mouldings, and supported on each side by three columns with scallop capitals. Beneath is an arch, inserted at a later date, bearing the rebus of Abbot Newland (1481-1515), a heart pierced with three nails, and the arms of the Berkeleys, the great benefactors of the Abbey. The east side of the archway is also Norman with interlaced and zig-zag mouldings supported on each side by a single column. At the other end of the courtyard is another arch, with Newland's rebus upon it, which now serves as an entrance to the Cathedral School.

Bishop's Palace

On the south side of the Cathedral, occupying the site of the monastic Infirmary and Abbot's Lodgings, are the ruins of the Bishop's Palace which was destroyed during the Riots of October 1831.

The site did not commend itself to all Bishops of the See of Bristol, for some complained of the "noise and stench" due to shipbuilding activities in the neighbourhood, and elected to live elsewhere. Bishop Butler (1738-50), however, took great interest in the place, and spent over £5,000 in repairs and alterations.

During rebuilding operations in 1744 a large parcel of plate fell through the floor of one of the rooms, disclosing another room below, containing some human bones and several iron instruments, thought to have been used for the punishment of criminals. The lower room was found to be connected by an arched passage built in the thickness of the wall, just large enough to admit one person, with an apartment of the house which it is conjectured had been used as a court.

A portion of an early Norman sub-vault happily survives. It is entered through the west wall, and has two circular wrought stone shafts supporting a vaulted roof of rubble construction without ribs at the groins. In the east wall there is a central two-light window, with a single light on each side. A window in the south wall has been re-opened recently and a subterranean passage in another part of the ruins has been re-discovered.

"I never grow weary of great churches. It is my favourite kind of mountain scenery. Mankind was never so inspired as when it made a Cathedral."

R. L. Stevenson.





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announces in its Report for the year ending 28th February, 1949, that the sum of **£40,000** has again been set aside for grants for Church purposes. The sum so provided has been allocated as follows :

£23,564 for Clergy Pensions.

£14,138 to be divided amongst the English Dioceses—the share of each diocese being proportionate to the amount of business derived from its area.

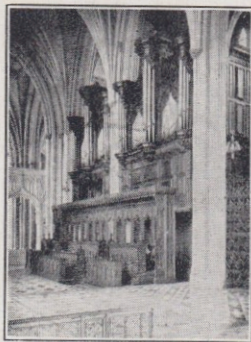
£2,298 to the Church in Wales.

With this further distribution, the amount provided for Church objects by the Company since it commenced operations in 1887 has been brought up to **£1,310,480**.

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